



Cambridge International Examinations
Cambridge Pre-U Certificate

PRINCIPAL COURSE ITALIAN

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Paper 4 Topics and Texts

May/June 2016

MARK SCHEME

Maximum Mark: 60

Published

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This syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **24** printed pages.

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Part I: Topics (30 marks)

Candidates answer **one** question from Part I: Topics and write their responses in the Target Language. The texts/films are to be studied primarily in cultural context (historical, political, social) as well as a literary/cinematic one.

Answers are to be marked out of 30 according to the criteria below:

- Content: 20 marks (10 marks: AO3, 10 marks: AO4)
- Language: 10 marks: AO2

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use it to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a first-hand response and thoughtful personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations; quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in an answer. This applies to answers about films as well as literary texts.

Texts and notes may not be taken into the examination.

Candidates will not tend to show all the qualities or weaknesses described in any one mark-band. Examiners will attempt to weigh all these up at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and especially any signs of understanding and careful organisation. Specific guidelines are given for each question, agreed by the examination team.

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Part I: Topics – Marking grid for content

18–20	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive knowledge of both texts/films. Ability to look beyond the immediate material and to show good understanding of underlying themes.
15–17	<i>Very good</i>	Thoughtful and well argued response to the question. Thorough knowledge of both texts/films. Detailed understanding and illustration of thematic and comparative issues.
12–14	<i>Good</i>	Well argued response to the question. Equally sound knowledge of both texts/films. Good understanding and illustration of the thematic and comparative issues.
9–11	<i>Satisfactory</i>	Mainly relevant response to the question. Shows fair knowledge of texts/films. Some understanding and illustration of the thematic and comparative issues AND/OR good understanding of texts/films, but lacking detail. Stronger on one text/film than the other.
5–8	<i>Weak</i>	Uneven OR basic response to the question. Shows some knowledge and understanding of the texts/films. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–4	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
0		No rewardable content.

Part I: Topics – Marking grid for language

10	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
8–9	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
6–7	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
4–5	<i>Satisfactory</i>	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
2–3	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
1	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
0		No rewardable language.

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Part I Topics: Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

1 LA MALAVITA IN ITALIA

EITHER

A In base alle opere che hai studiato, esamina le caratteristiche essenziali della malavita in Italia. Secondo te, qual è la caratteristica più necessaria alla sua esistenza e alla sua crescita?

Contrary to a popular idea, an essential characteristic of 'la malavita' is not necessarily an origin in the lower socio-economic strata of society, although the films *Romanzo criminale* and *Gomorra* certainly show such an origin to be prevalent. A ciascuno il suo shows us that maleficent practices abound in the middle and upper echelons of society as well, indeed all three works make it clear that 'la malavita' is unworkable without a nexus of interests and skills, a complex system of relations where labour is divided, each player knows his role, and the 'client' (the secret services, the fashion industry, the environmental agencies...) cannot escape the accusation of complicity in the crimes committed.

'La malavita' is shown to penetrate society at every level and to be part of the very fabric of society, the 'negative' of the public face which holds it together. Ciascuno shows us that only the marginal and naïve are ignorant of the skulduggery that goes on and that wisdom resides in knowing where not to tread and in keeping your own counsel ('omertà').

Family ties are profoundly important in the business of those involved in 'la malavita' in all its ramifications, which ties include the relations of 'clientelismo', the protection of the powerful – senators (Ciascuno) Camorra managers (Gomorra) secret agents (Romanzo) – of their subservient 'protetti', without whose services and loyalty the powerful are powerless. Getting out of the complicated webs of such dangerous liaisons is not impossible but proves very difficult and comes at the cost of rejecting a whole way of life (Gomorra) and even one's life (Romanzo criminale).

The choice of the most important element in the make-up of 'la malavita' is the candidates' to make and any choice reasonably supported by evidence from the works will be credited appropriately.

OR

B Sulla base delle opere che hai studiato, spiega l'importanza dei rapporti familiari per i malviventi e in quali modi questi rapporti influiscono sul loro comportamento.

Family ties are an essential part of the business of 'la malavita' in all its ramifications, and these ties include the relations of 'clientelismo', the protection of the powerful – senators (Ciascuno) Camorra managers (Gomorra) secret agents (Romanzo) – of their subservient 'protetti', without whose services and loyalty the powerful are powerless.

We see in Ciascuno that it is family which causes the crime, a double murder which cynically involves that of an innocent party in order to redirect suspicion, and 'family' (related by blood and patronage) which closes ranks to confuse the police and to prevent successful investigation.

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Family involvement in 'la malavita' in Gomorra is simply the only way of life imaginable to those who are born, are raised, and die within the social, economic, and geographical stronghold of the Camorra. Fathers are killed in sectarian struggles within the bosom of the 'system', or are absent in prison and so their young sons take their place. The idea of receiving an 'ordinary' education is not even hinted at. 'Clientelismo' is at work too, though a strong individual can break this tie.

The family bond in Romanzo is that of a shared, and disenfranchised, violent and criminal adolescence. The young men who form the gang do so in response to the perception of their lives as condemned to failure, in conventional terms, from the outset. This 'family' unit is close knit but begins to unravel as the gang becomes more successful and rich and individuals lose all sense of judgement and prudence. The strength of real family bonds overcomes all others when 'Freddo' takes revenge for the death of his younger sibling because of drugs pushed his way by members of the gang.

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2 IL CINEMA DI NANNI MORETTI

EITHER

A Secondo te, i film di Moretti che hai studiato presentano una visione ottimista o pessimista della vita degli italiani?

It may be said that making amusing, satirical, and occasionally scathing films about modern Italian mores is by itself an indication that Moretti holds an essentially optimistic vision of Italian society and that his films might lead to some improvements in social, administrative, and political life. Whichever option candidates choose (optimism, pessimism, ambivalence) they will need to refer to scenes and characters in Moretti's films which support their view. Moretti's treatment of couples, for example, provides ample scope for arguing for a pessimistic view of Italian life, whereas his view of relations between parents and their children and between friends is more rosy. Similarly, Moretti's larger view of social and professional life may be more problematic, but his examination of individual behaviour might be considered to be essentially positive.

OR

B Esamina il tema della vulnerabilità delle persone nei film di Moretti che hai studiato e decidi fino a che punto lo spettatore prova compassione per loro.

Vulnerability can be seen in many areas of human engagement particularly in the physical, emotional, and professional domains. Physical vulnerability occupies the last third of *Caro diario*, the section entitled 'Medici'. Here we see Moretti battle doggedly with the medical establishment to no avail in search of a cure for what might seem a trivial and possibly repellent complaint: itching. Emotional vulnerability is examined very thoroughly in *La stanza del figlio* where we see not only heart-breaking suffering but also the less attractive consequences of that suffering (obsession with the past, outbreaks of violence, obsession with the future). Psychological vulnerability and its attendant behavioural complications are also an important feature of this film. Bruno in *Il caimano* is a man whose career and personal life is on the skids. Professionally he has no control any more over what is apparently being done in his name: his backers withdraw and his collaborators desert him.

While we feel for people in difficult and vulnerable situations it is not always the case that we sympathise with them. The reasons why we might or might not withhold our sympathy are the candidates' to explain.

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3 L'EPOCA FASCISTA

EITHER

A In base alle opere che hai studiato, decidi fino a che punto è vero dire che durante l'epoca fascista il fascismo aveva preso il posto della religione.

For the inhabitants of Fontamara God is synonymous with the eternal nature of things: the stream that is being diverted has always run in a certain direction, human caprice cannot alter this. But they learn to their cost that it can. The fascist regime therefore, represented by the civil, legal, and religious authorities, is not seen as something to worship or turned to as a source of spiritual comfort. On the contrary, it is exactly what is making the hard life of the 'contadini' even harder, through cynical exploitation. In despair they try to rebel, only to find themselves at the mercy of savage repression.

Fascism as a mode of life, an embrace in which to lead comfortable and protected lives (rather as livestock) satisfying emotional and spiritual needs, is seen more clearly in Moravia's text and in Scola's film. The excitement and jubilation among the tenants of the apartment block on this 'giornata particolare' is palpable and provides, via the radio, the constant sound track of the film. Antonietta's life as a wife and mother of six children is hard and unrelenting but she finds time to keep an album devoted to Mussolini in which his lapidary sayings find pride of place, all exhorting manliness and self-sacrifice, a masculine ideology which she has no trouble accepting. The signs of traditional Catholic piety are evident (a sentimental picture of the Virgin and Child hangs over the matrimonial bed) and we see there is no conflict in this simple soul between the worship of God and the worship of Mussolini, likened by the radio commentator to God's terrestrial lieutenant.

The religious imagery and discourse running through *Il conformista* is more fundamental and supple. Marcello is a soul in search of acceptance and peace but he sees that, at least for him, Christianity has run its course and no longer provides the succour he craves. Only fascism, in spite of some repugnance on his part for its excesses, can satisfy his wish to belong, as long as it remains successful. It is the success of the regime which can justify his involvement in the murder of Quadri, undertaken precisely to earn redemption for his earlier sin of killing Lino.

OR

B In base alle opere studiate, mostra chi erano le persone che approfittavano del regime fascista e i modi in cui ne approfittavano.

The winners under fascism are clear to see in Fontamara. In fact, they are the people who traditionally win against the impoverished, uneducated people who work the land: the educated, moneyed, ambitious, and respected (lawyers, officials, entrepreneurs, clergy) who use their positions of authority, their intelligence, and their money to exploit those who look to them for protection but who only cynically abuse them.

The winners in *Il conformista* are those like Marcello who are prepared to put aside whatever misgivings they may have regarding the nature of the fascist regime and serve it with unquestioning loyalty. The prizes are material comfort and well-being (Marcello lives in a very bourgeois suburb of Rome) and a sense of belonging and of fulfilling their duty to their country and to their family. Orlando tells Marcello: 'tutto per la patria e la famiglia'.

The winners in *Una giornata particolare* are seen to be legion. They are ordinary people who achieve a sense of fulfilment and self-worth through whole-hearted adulation of fascism and its leader. Men are of course those principally advantaged, especially if they sire numerous offspring and earn their state commendation, but women can profit from fascism by accepting their

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secondary importance in the hierarchy and supporting their men. The day Antonietta spends with Gabriele, however, teaches her at what cost in terms of personal fulfilment and self-esteem she receives the benison of the regime.

4 L'IMMIGRAZIONE

EITHER

- A «L'Italia di oggi è una comunità diversa da prima perché, per fortuna, abbiamo imparato ad accogliere.» Basandoti sulle opere che hai studiato, spiega fino a che punto trovi questa dichiarazione giustificata.**

Italians have welcomed immigrants into their community but not always in a straightforward or even conscious manner. In *Terra di mezzo* the Nigerian prostitutes have become a part of the landscape on the country roads outside Rome. They have their regular customers who come for 'the usual'. Other customers may bargain or not accept a deal but there seems to be respect between the two parties. Barbara is even taken for a coffee. The young Albanians are of course exploited but relations between them and their Italian employers are similarly respectful. Ahmed's case is more problematic, perhaps because his night job at the petrol pump brings him into contact with Italians when not at their best.

The 'clandestini' (a word which *Blacks Out* condemns) in *Terraferma* are 'welcomed' by Ernesto as part of a sacred duty to save those in peril at sea. There is no doubt in the minds of the older fishermen that all 'cristiani' – the term itself is indicative of their view – deserve succour. Ernesto's son, Nino, does his best to deny their existence in order to keep ugly realities hidden from the holidaymakers who hire his deckchairs and take trips on his boat. Giulietta, Ernesto's daughter-in-law, rejects the Ethiopian woman and her family whom Ernesto has brought to her to look after but her maternal instinct overrides her prejudice as she comforts the woman's newly born baby. Her prejudice itself, however, is a product of her own bleak economic and personal future. The authorities in the guise of the 'guardia di finanza' simply try and apply the law and look to punish those who give assistance to illegal immigrants.

Blacks Out makes it clear that, welcomed or not, immigrants have become a feature of modern Italian life and an economically indispensable work force. Their work as domestic helps allows the middle classes to pursue their ever more frenetic life styles and the taxes they pay support the struggling Italian welfare budget. Their sudden disappearance would bring Italy grinding to a halt in a matter of days. Respected in Italians homes, immigrants elsewhere, especially in the black economy, can be appallingly treated. The reason for the fictive strike is to demand the right to vote. Immigrants, though essential to Italy's wellbeing, still inhabit a shadow world where many of them are simply invisible.

OR

- B Secondo le opere studiate come vengono considerati gli immigrati dalla legge italiana? Fino a che punto le forze dell'ordine applicano la legge in modo uguale per tutti?**

In *Terra di mezzo* the attitude of the law and the law enforcement agencies towards immigrants seems to be expressed through their total absence from the film. Such an absence, however, is eloquent. Although the Nigerian prostitutes, the Albanian builders, and the Egyptian petrol pump attendant are all part of the black economy they are welcomed by Italians because they perform important services for them. As *Blacks Out* makes clear, the Nigerian women are not taking away business from Italian street walkers and the Albanians are used as cheap labour when that is all the Italians can afford, in spite of their reservations as we see clearly in the character of the

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architect in Tdm. As long as relations remain peaceful between the ‘blacks’ and their customers there is no need for the police to intervene.

Police intervention in Terraferma is occasioned by the landings on Italian shores of illegal immigrants from Africa. There are procedures laid down by Italian law for dealing with these people and it is these regulations its agents are trying to enforce. They meet opposition from the agents of an older law, that of the sea, but their checks and controls actually aim to protect the lives of the immigrants and prevent them, some of them at least, from risking their lives by clinging to the underside of lorries in order to try to escape capture.

The situation is shown in BO to be complex. Police ignore the bag snatchers outside Milan railway station and yet laws – ‘la Turco-Napolitano’ and ‘la Bossi-Fini’ – are passed to facilitate the expulsion from Italy of ‘irregular’ immigrants, but with only partial success because of administrative difficulties and constitutional irregularities. Attempts are made to regularise the situation of illegal workers but the red tape takes so long that the window of opportunity closes before the process is complete. The laws governing the granting of Italian citizenship are antiquated and discriminate against foreign workers. Yet in the south the police help illegal agricultural workers, mistreated and threatened by their employers, to find alternative accommodation and as the law protects even illegal workers from exploitation they apply for residence permits. The picture is even more nuanced by the fact that, again in the south, after camorra killings and beatings of African workers, it is they, not Italians, who have risen up to oppose the mafia.

5 LA GRANDE GUERRA

EITHER

A A quali problemi e pericoli erano esposti i soldati italiani in trincea? Quale di questi ti sembra il più grande?

The portraits that the works paint of life in the trenches are significantly different from each other because of the differing viewpoints and sensibilities of the various narrators. The poems of Ungaretti are distillations of his experience and provide intensely personal and allusive responses to his life as a soldier. The candidates will refer to the poems that they feel shed light on the sort of life Ungaretti led during the war and how he understood that life. His melancholy will no doubt feature (‘Stasera’) as will his expressions of fragile communion with his fellow soldiers (‘Fratelli’) and his understanding of the wider, universal, implications of his experiences (‘Annientamento’). Thoughts of his earlier life are never far away and colour his present experience (‘Lind’oro di deserto’)

The brutal realities of war are amply represented in La grande guerra but the opening credits provide a more nuanced view of life in the trenches: mud, slop (food), tobacco, and domestic chores (sewing on buttons). Cocky humour and regional rivalries are ways of expressing bonds of friendship that develop between the men on the front line. The relations between the men and their junior officers (those who share their daily lives) are deftly drawn to show the insensitivity they suffered (tenente Loquenzi) but also the considerable protection and solicitude (tenente Gallina). The lack of heroism, if not outright cowardice, of the protagonists (Oreste and Giovanni) provides a constant reminder of the infernal nature of their lives at the front.

The hell on earth experienced by the front line soldiers is a principal element of Lussu’s Un’anno sull’altipiano. His descriptions of battle are harrowing and a severe indictment of the colossal waste of life ordered unthinkingly by the top brass. Again the theme of cowardice, presented through deserters, is presented with understanding. The suicide of the two soldiers immediately prior to charging to a certain death, is shown as a terrible but comprehensible response to the

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order to attack. The trenches become home for the soldiers (although they stink of brandy and mud) but a home where at any moment a sniper's bullet will end a soldier's war. Nonetheless Lussu points out the ordinariness of trench life in winter it is no different, once one allows for the grisly massacre of the assaults, from the lives of those who live in the mountains or work in the mines.

OR

B Secondo le opere che hai studiato, quali cose aiutavano i combattenti a sopportare la realtà della vita in prima linea? Fino a che punto sono state efficaci?

If it is not too crass a thing to say, the sublimating in poetry of his experiences during the war helped Ungaretti to cope with it. The candidate therefore can choose freely among the poems of *Allegria* to show how the writing of poetry helped the poet through the war. Freely but responsibly. Death is not seen necessarily as the negation of human value as long as it comes after an honest struggle ('*Agonia*'). The cold eye of infinity nonetheless brings comfort ('*In galleria*'). Thoughts of his earlier years spent in Italy and in the colonies awaken patriotic feelings ('*Popolo*') as do his musings on his ancestry ('*Italia*'). In spite of Ungaretti's sense of communion with the infinite which he expresses in several poems, religion does not seem to offer him any (easy) consolation ('*Peso*') although he does not deny God ('*Dannazione*').

The comforts of religion are not emphasised in *La grande guerra* but the chaplain quietly affirms Christ's presence even on the field of carnage: «è dell'84». Devout he may be but not pious: it is he who points Giovanni in the direction of the camp follower, Constantina. From mere purveyor of sexual gratification for Giovanni she becomes his true love and perhaps the consolation for his blighted life as an orphan and the source of the heroism he shows at the end of the film. Comfort arrives in the trench in the form of letters from home but some contain unhappy news: in spite of his best efforts Bordin learns that his son has been declared fit for military service and the illiterate young soldier, but for the tact of tenente Gallina, would have died with a broken heart. The camaraderie of the soldiers provides solace and amusement, moments when home life can be remembered and they can connect with their real lives.

«Meglio vivere un giorno da bevone che cento da leone» says a soldier in *Lgg* but the importance of alcohol is underplayed in the film whereas in *Un'anno sull'altipiano* cognac is ubiquitous. Lussu in fact is the only soldier or officer who doesn't drink. Without the inebriation of drink the war would be unbearable. Alcohol consoles but maddens, making bad situations even worse. The soldiers, however, are not dupes: when increased rations of cognac and chocolate arrive they know an assault is imminent. The men find some comfort in their gallows humour as they discuss the incompetence of their officers and in their grim resignation to their fate. Lussu shares a peaceful interlude with an old university friend, discussing Homer, but a sniper's bullet cuts short their intimacy. A postponed assault gives the men the bliss of another day's life and a week spent resting in town is the happiest moment a soldier sees.

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Part II: Texts (30 marks)

Candidates answer one question from Part II: Texts and write their responses in English. The texts are to be studied primarily from a literary point of view.

Answers are marked out of 30 according to the criteria below:

Content: 25 marks (10 marks: AO3, 15 marks: AO4)

Structure: 5 marks: AO3

Examiners will look for a candidate's ability to engage with literary texts and to produce answers which show knowledge, understanding and close analysis of the text. A more sophisticated literary approach is expected than for answers to Part I. Great value is placed on detailed knowledge and understanding of the text; on the construction of an argument which engages the terms of the question; and on a close and sophisticated analysis of sections of the text pertinent to the terms of the question. Candidates may have been encouraged to depend closely on prepared notes and quotation; quotation for its own sake is not useful, although it will gain credit if used appropriately to illustrate a point in an answer.

Texts and notes may not be taken into the examination.

Candidates will not tend to show all the qualities or weaknesses described in any one mark-band. Examiners will attempt to weigh all these up at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and understanding and especially any signs of analysis and organisation. Specific guidelines are given for each essay, agreed by the examination team.

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Part II: Texts – Marking grid for content

23–25	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
19–22	<i>Very good</i>	Thoughtful and well argued response to the question. Includes a large number of relevant points, well illustrated. Displays thorough knowledge, good understanding and analysis of the text.
15–18	<i>Good</i>	Well argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
11–14	<i>Satisfactory</i>	Mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points not always linked and/or developed.
6–10	<i>Weak</i>	Uneven OR basic response to the question. Shows some knowledge and understanding of the text. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–5	<i>Poor</i>	Little attempt to answer the question. Only elementary knowledge and understanding of the text. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the text.
0		No rewardable content.

Part II: Texts – Marking grid for structure

5	<i>Very Good</i>	Well structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well constructed. Includes a comprehensive introduction and conclusion.
4	<i>Good</i>	Clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
3	<i>Satisfactory</i>	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
2	<i>Weak</i>	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
1	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
0		No rewardable structure.

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Part II Texts: Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

6 Dante Alighieri, *Inferno* (Cantos i, iii, iv, vi, xi, xix, xx, xxi, xxvii, xxxiv)

EITHER

- A Write a commentary on the following passage from Dante's *Inferno*. You should focus specifically on this extract but also briefly consider its significance within the work as a whole. Comment on both the content and the style of the passage. [30]**

Candidates should identify the location (entering Limbo, the first circle of Hell), speakers (Dante and Virgil) and sin (that of being unbaptized).

They may also discuss: Dante's fears and Virgil's role as guide and comforter; Virgil's pain and pity for those in this circle and the reason for such strength of feeling; echoes of 'la diritta via' in 'la via lunga'; structure of Hell, 'nel primo cerchio'; significance of 'eterna'; here, pain without torture, as opposed to further down in Hell; infants and women – rarely seen lower down; sadness and seeming injustice of the fate of these shades – 'non peccaro' but 'non ebber battesmo'; tragic existence of living 'sanza speme... in disio'.

OR

- B To what extent do sinners' punishments fit their crimes in Dante's *Inferno*? Answer with reference to at least two of the characters that Dante encounters. [30]**

Candidates should discuss the idea of the *contrappasso*, and focus on two or more examples that they find particularly pertinent, whether in terms of their success/ aptness or otherwise.

OR

- C The strength of *Inferno* lies in its form rather than its content. Discuss. [30]**

Any answer must be supported with convincing argument and close reference to the examples used.

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7 Enrico Brizzi, *Jack Frusciante è uscito dal gruppo*

EITHER

A Comment closely on the following extract, explaining its context and considering its importance for Alex as a character and for the text as a whole. Include any further comments on style and content that you consider significant. [30]

- cultural and age-specific references – *stelline in brodo* for instance
- existential ponderings; trying to come to terms with Martino's death, and more widely, death in general – what it is to exist to and for others and what happens when someone ceases to exist physically; also, what it is to exist as a child and then the 'death' of the child that is part of growing up, becoming independent, taking own scary steps in the world and the accompanying 'mourning' one's younger self
- tone = young, innocent, vulnerable; afraid of grandmother's death because this to him will signify death of his young self; he is both afraid of and excited by growing up and the responsibilities and opportunities this entails
- transitory nature of everything we hold dear
- Martino's suicide seen/ understood as a way of resisting this, imposing own influence / control in only way he saw possible

OR

B Alex's story is narrated by an anonymous 'persona informata dei fatti'. What are the advantages and limitations of such a narrative technique in your opinion? [30]

Candidates may attempt some hypothesis as to how the narrator might have come by Alex's story – a peer, one of friendship group etc?; an invented cover for Alex himself, narrating his story some years later?; merely a convenient fictional device, vehicle. In any case, the narrator claims some authority – we suspend our disbelief and read on...

Candidates may discuss various shifts in perspective and tone of narration: not straightforward case of detached omniscient third person narration.

We are party to Alex's internal processes at times – as when he is struggling to keep his patience with his family, 'prova della volontà, prova della volontà'. Advantage = direct access to his experience, more immediate empathetic experience of his situation?

Narration at times benevolent, indulgent, humouring – Alex is certainly not, 'dio mio, innamorato'. Advantage = enables a certain lightness of touch around what are serious adolescent concerns; disadvantage = patronising?

Cinematic perspective – occasional digressions then a sense of 'turning to camera': 'dov'eravamo?' and picking up the story again. Advantage = creates a sense of complicity between reader and story.

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OR

C What is the significance of the title chosen by Brizzi? [30]

Candidates should pick up on the idea that it is actually the 'uscire dal gruppo' of the title that carries more weight than the 'Jack Frusciante'.

'Uscire dal gruppo / dal libro' a concept much-discussed by Alex and Aidi, how not to be blindly carried along through life by the decisions others have made for you but to carve out one's own existence, find one's own meaning and form – Aidi's 'grande volo' constitutes part of her attempt at doing so; in fact their relationship itself is seen as a joint attempt: 'ciò che dobbiamo fare adesso è trovare tutti e due un posto fuori dal libro'

When it is mentioned in the novel, it is the timing of Frusciante's departure that is considered to be of interest – seemed to have everything going for him, cf Martino.

Leaving the group, abandoning the established way of doing things can therefore be dangerous, and it can certainly feel this way for a teenager trying to find his place in the world. The discussion of the assassination of the mafia judge reiterates this – he was one who stepped outside of convention, society's dictates, and paid the price.

Tension of 'uscire dal' versus 'far parte di' = central theme, crux of search for identity. Alex credits a book – Due di due by Andrea di Carlo – with his decision to pursue a more independent, 'anarchic' way of being. Power of literature (and music, art etc) to act as a catalyst in this way? Importance of role models, mentor figures... Necessary for adolescents to break free of parental mold in order to complete development, 'uscire fuori dal cerchio'.

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8 Italo Calvino, *Il visconte dimezzato*

EITHER

A Comment on the following passage, explaining its context and the relationship between the two characters. What is the impact of Calvino’s chosen narrative style? Add any other comments on content or style that seem relevant to you. [30]

- Pamela has just met the good Medardo and is the first to realise exactly who he is.
- The good Medardo who explains to her the benefits of being halved, before declaring his love for her.
- Pamela, who seems quite simple at times, is also the focus of the bad Medardo’s affection. This leads to comedy and confusion.
- The first half of the passage is written in a light, but philosophical style.
- The second half is more comedic, typified by Pamela’s spoken style, which in some way chimes with the omniscient child narrator.
- Candidates could also talk about the grotesqueness of the good Medardo, the representation of nature/the countryside.
- The use of direct speech to make things more immediate.

Candidates are expected to give very personal responses to this question, which should be clearly supported with material chosen from the text.

OR

B “In *Il visconte dimezzato* Calvino has created a simple tale that is little more than a children’s fable.” To what extent do you agree with this comment? [30]

Candidates may discuss some of the following:

- The story is told through the eyes of a child.
- However, we have a first person omniscient narrator, and one can be drawn into the story and forget that it is a child’s tale.
- Some characters (e.g. Dr Trelawney) appear to be lifted straight out of a classic children’s novel.
- The story is incredible, it is a fable, it is utterly unrealistic, however:
- There is a tale of good and evil inspired by classic works of fiction
- Underpinning the tale is a piece of serious philosophical reflection on the nature of humanity
- Some of the descriptions are quite graphic
- The author’s style and language are rich and skilfully crafted

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

OR

C “Dr Trelawney is the reluctant hero of the piece.” To what extent do you agree with this critic’s view? [30]

Candidates may discuss some of the following:

- He is reluctant to carry out his duties as a doctor
- He does nothing to stop Sebastiana being sent to Pratofungo
- He seems much more interested in carrying out his research into *fuochi fatui*.

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- His indifference seems to put others in danger and for much of the story it does little to progress the narrative.
- However, when he sees the opportunity to act in order to reunite the two halves of Medardo, he throws himself into his endeavours with relish. In this sense, he is somewhat of a hero.
- There are other heroes one might choose to consider, not least Sebastiana. Does she, or any of the other characters, have a claim to being the hero, reluctant or otherwise, of the piece?
- What of the narrator himself?

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

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9 Natalia Ginzburg, *La strada che va in città*

EITHER

- A Comment on the following extract and explain its context. What does this extract tell us about Delia? Add any other comments on style which might be necessary, and justify your answers fully. [30]**

Candidates should be able to identify the extract as Delia's narrative shortly after beginning her stay at her aunt's house. She has just described her aunt and cousin and their house, and will go on to narrate the routine of her stay.

In discussing what the extract tells us about Delia, candidates may choose to mention:

- How she feels her life has changed/how strange it has become
- Her longing for the past and for the city
- Her recollections which bring nature and the built environment together and which remind us of the journey she has made/is making
- Her longing for a more middle-class, materialistic urban lifestyle
- Her attitude towards il Nini, and her other friends and family who live in the city
- Her jealousy towards those who are enjoying romantic liaisons
- Her insecurities vis-à-vis Giulio and what might happen to her when she has her baby
- Candidates may choose to comment on the simple narrative style, the use of tenses and the impact of the insecure questioning of the first-person narrator

Candidates may make other comments, and will come to their own conclusion as to the context and relevance of this extract. All answers should be supported with material carefully chosen from the text.

OR

- B Describe the character of il Nini. To what extent are Delia's actions influenced by il Nini? [30]**

Candidates may discuss some of the following:

- Il Nini is a distant relative with whom Delia had spent much of her life growing up
- He seems more cultured than other members of the family/reads literature
- He has broken out from the rural cycle of life and lives in the city. He works in a factory – is more proletarian than contadino
- He leads a potentially glamorous lifestyle from Delia's point of view. He has an older lover, he drinks, and has connections in town
- He loves Delia but is not able to tell her until it is too late. He hides from his own feelings and has a self-destructive tendency
- Delia loves il Nini, but is also unable to realise and demonstrate the true nature of her feelings until it is too late
- She looks up to il Nini and aspires to be like him/live in the city/escape from her home environment
- She thinks of him often, and her experiences are often contrasted with her moments of happiness with il Nini/the things il Nini would do
- One needs to also consider the other influences on Delia which include – her family and her rural upbringing; her relationship with Giulio and her pregnancy; her own, seemingly innate, tendencies towards materialism and an urban lady of leisure lifestyle.

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

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OR

C “La strada che va in città is no more than a simplistic short story based around a series of superficial romances”. To what extent do you agree with this critic’s view? [30]

Candidates may discuss some of the following:

- The relationships portrayed within the novella – the extent to which they are superficial
- How and why they evolve
- The impact of the birth of Delia’s child on her relationship with Giulio/Giulio’s attitudes
- The extent to which the novella revolves around these relationships/their impact on Delia, or whether other factors are more central to the novella and its success
- The novella as a coming-of-age tale

Other themes which candidates may refer to in order to indicate the complexity of the novella include:

- The tension between rural and urban life in Italy
- The hopes and aspirations of the young contrasted with the older generations
- Class divide
- The roles of men and women in society
- The nature of and the potential for domestic violence
- The importance of tradition and honour in society

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

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10 Beppe Fenoglio, *La paga del sabato*

EITHER

- A Comment on the following passage. You should explain its context and identify and discuss appropriately any of the main themes of the novel that you think it touches on. Include any other relevant comments on style or content. [30]**

The extract comes from the very beginning of the novel and we are immediately introduced to the protagonist, Ettore, his mother, an important influence on Ettore's economic and affective life, and the situation in which Ettore finds himself in after the war, although in the opening paragraphs this is only implicit.

The novel starts in 'media res', rather like a play, and the characters are introduced to us largely through what they say rather than through a narrative voice, although this voice is still very important. In commenting on the passage candidates will need to take account of the way in which it is written, its style, for therein lies much of the impact of the book and its meaning. The passage is dramatic and we see that the whole shape of the novel is dramatic, beginning with Ettore's 'problem', his refusal to take a humdrum job (and lead a humdrum life), following on with his development into moral maturity, and leading finally to his untimely demise which might be seen as tragic.

Important themes are introduced straight away: the simplicity of the poor lives led by his parents, the tenderness Ettore feels for them, the tension that nonetheless exists between them because of Ettore's being unemployed and his spending money as though he were, the violence that flares up out of nothing and which expresses itself in shouting and imprecation, the suppressed rage that Ettore often feels throughout the novel, and his hatred of being seen as an underdog (an important element in his cruel treatment of Palmo later on)

OR

- B "Although Fenoglio refrains from making explicit moral judgements in *La paga del sabato*, his moral standpoint is implicit throughout the novel." Evaluate this critic's view of the text. [30]**

The novel is characterised by minimal intervention of a third person narrative voice and such intervention as we see is unadorned but telling: states of mind are not analysed but shown through gesture, expression, and simple statements; characters behave with tenderness, aggression, violence, cruelty, magnanimity, and fear but these responses to each other and to the situations they find themselves in, often the product of their own choices of action, are free of authorial comment.

The reader's responses to the characters and their actions are created and shaped by the way Fenoglio writes. This is not so much manipulation as exquisite artistry. The reader will no doubt have moral points of view but 'tout comprendre, c'est tout pardonner' and as Fenoglio presents us with such deft and moving delineations of his characters' vulnerability and aspirations their behaviour, though often objectively reprehensible perhaps, is, if not condoned by the reader, at least understood.

In the context of the question and its contention that the moral of the tale is implicit throughout, candidates would do well to consider the novel's title. It refers to the old practice of paying workmen on Saturday evening and the expression 'Dio non paga il sabato', understood to mean that divine punishment may be deferred but cannot be avoided. Is Ettore's death the recompense for his morally dubious life? It is certainly prefigured on two or three occasions, ironically when Ettore tells Bianco that Palmo will betray him, not willingly, «ma un giorno o l'altro combinerà una cretinata che ti tradirà»

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OR

- C In examining the personal and social lives of his characters immediately after the Second World War, Fenoglio shows us a period of transition in the history of Italy. Analyse the changes that seem to be taking place in the novel and the obstacles that remain in their way. [30]**

As the question indicates, there are plenty of approaches to take in discussing the notion that Fenoglio's text is examining Italy and Italians as they move away from the hardships and the disgrace but also the opportunities that the war engendered, as well as from the habits and conventions of previous generations, and begin to face a very different future.

Ettore as protagonist is a focal point for a number of these lines of transition. The freedom and power he enjoyed as a partisan leader have disappeared now that the war is over and leave nothing in their place apart from the prospect of dull conformity to economic necessity. We see in his struggle to come to terms with the brute fact of needing to work for someone, as well as provide for a wife and child, a young man (he is only twenty-two), spoiled by his war years, accepting with great difficulty his new situation and slowly maturing into an adult and responsible view of life.

Italy too is shaking off the past, ridding itself of its former leaders, but doing so in morally dubious ways: Bianco and his men plan to extort money from an old fascist to make him pay for his past, but, more importantly, so that they can profit illicitly. However, scaring one old fascist to death will not cleanse Italy of its old 'gerarchia'.

The violence of the fascist regime, which possibly excused the violence exhibited by the partisans, can no longer, in peace time, excuse the violence and criminality indulged by Bianco, Ettore, and Palmo. Ettore's eventual movement away from Bianco's world towards the goal of independent but morally acceptable economic activity is compromised by his acceptance of the utility of violence, one last time, to finance his project.

The place of women in society is also, slowly, beginning to change. Ettore's mother may occasionally be shouted down by her men folk but her power within the home is considerable. A more striking example of the beginnings of the public emancipation of women, however, is Vanda. Still governed by traditional notions of appropriate female behaviour (her contemplation of suicide to remove the stain of her extra-marital pregnancy, her dependence on Ettore for a solution to their dilemma) she nonetheless prefigures through her voracious and joyful sexuality the profound changes that will affect Italian sexual mores in later years.

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11 Niccolò Ammaniti, *Io e te*

EITHER

- A Comment closely on the following passage, discussing both form and content. How does Lorenzo’s visit to his grandmother fit into the wider context of the novel? Comment on any further details that you find of interest. [30]**

Candidates may note that the visit to the hospital forms part of the broader theme of time away from parents and the ‘close’ atmosphere of home life, which enables him to see the wider world at work; his experience of time with Olivia and Nonna Laura – two individuals that for very different reasons do not participate fully in the world around them – indirectly (or not so) encourage him to come back into the world, emerge from the metaphorical and literal cave that he has hidden himself away in; proximity with mortality contribute to reaffirming his own desire to live life fully. Lorenzo’s visit to Nonna Laura in hospital shows that he is in fact capable of action, of deciding something for himself and seeing it through, rather than by defining himself ‘in negative’ – hiding self from others, living a life through imitation at school in order to stay under the bullies’ radar for example. It is one of the events of the novel through which we see him take ownership of himself, part of the cycle of emancipation and growth.

OR

- B Discuss the relationship between Lorenzo and Olivia. How does it change Lorenzo? [30]**

Candidates may comment on some of the following: Lorenzo’s encounter with Olivia forces him out of his introspective shell; dealing with her and her very real problems puts his own into perspective, and also on some level enables him to feel some empathy with the parents he had perceived as so alien, so incomprehensible; purges his misanthropic tendencies, his infantile perception that others are simply an inconvenience; Olivia, being ‘other’ but also being family, the family he never really knew, seems to rid him of the supposed ‘disturbo narcisistico’ diagnosed early in the book; he is able to feel empathy, to look beyond himself and his own confines.

OR

- C “The retreat to the cellar gives Lorenzo everything that daily life fails to provide.” Discuss, with close reference to the text. [30]**

Lorenzo’s own ‘settimana bianca’ enables him to turn away from all the perceived negativity and ‘noise’ of his life – conflict with parents, life in a fishbowl under the anxious and stifling pressure of the mother he sees as fussy and overanxious; free from peer pressure and questions of identity or the inescapable tendency to compare himself with others; it is a time-out, a limbo, a suspension of life that ultimately enables him to see all of that ‘noise’ for the stuff of life itself, to take a healthier perspective on it and to occupy his place in it more comfortably. It is a literal and figurative space to be self, free of overbearing, anxious mother, other people’s concerns for his ‘normality’.

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12 Leonardo Sciascia, *Il giorno della civetta*

EITHER

- A Write a commentary on the following passage, discussing both form and content. How does it illustrate the concept of justice as presented by the novel? Comment on any further details that you find of interest.** [30]

The passage shows justice to be very slippery: Bellodi had left Sicily with the facts established and the case closed, but in his absence history has been rewritten in order to accommodate the interests of those in power. Bellodi's efforts seem futile.

Memory is similarly shown to be fallible: unsurprisingly, a body of people have been found who can 'remember' with unusual clarity having seen Diego miles away from the scene of his supposed crime. It seems more people are willing to assist in the manipulation of justice than in exposing the truth. And among these, people occupying positions of status – dottor Baccarella.

OR

- B “Uno che vede mafia da ogni parte: uno di quei settentrionali con la testa piena di pregiudizi.” To what extent is this description of Bellodi justified?** [30]

Candidates may discuss the very 'straight' early presentation of Bellodi: a man with great faith in 'la legge della Repubblica, [che] serviva e faceva rispettare'; for him, the law is likened to 'uno strumento da usare con precauzione, con precisione, con sicurezza'. Candidates may mention his rather leading questioning of 'il confidente' early on in the novel, gently but persistently enquiring after '[quelli che] sono interessati ad aiutare, a proteggere...', and the fact that tellingly, this episode is followed by a clandestine discussion between a man referred to only as 'eccellenza' and a second party: 'Noi due, siciliani, alla mafia non ci crediamo'. They may agree with the quote or not, or indeed agree with the first half but argue that this is not in fact to do with 'pregiudizi' but more to do with the truth of the matter, and that he is indeed right to do so. In any case, all assertions must be justified with close reference to the text.

OR

- C Why do you think Sciascia chose the detective story genre for his novel?** [30]

The popular format maximises readership and therefore contact with his message: entertaining and stylish presentation make for a compelling read, all the more unsettling as it becomes clear how close to the bone subject matter really is.

Rather than simply stating a factual case, the detective format requires the engagement of the reader, his interaction with the text and with the issues raised. e.g. involvement/connections between those in positions of authority and mafia activity revealed via photo in Diego Marchica's police file, depicting him together with don Calogero Guicciardo and 'l'onorevole Livigni'. Sciascia's ludic style hints at a reality, a layering of involvement and complicity, that the reader must tease out for himself.

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13 Giuseppe Tomasi di Lampedusa, *Il gattopardo*

EITHER

- A Comment closely on the following passage, noting elements of both style and content. To what extent does it encapsulate the major themes of the novel? Include any further observations that you find relevant.** [30]

Candidates may note some of the following: ‘venuta su’ – idea of social change, rise of bourgeoisie; the Prince’s vested interest in knowing more; ‘new money’ of don Calogero – l’uomo nuovo – made via frugality and hard work, business (as opposed to inheritance and land of aristocracy); reference to the ‘sbarco’; idea of preparing the ground ‘per quelli che dovevano venire’; predictions for success to continue, indicative of wider change in society as a whole.

OR

- B Discuss the relationship between the older and younger generations in *Il Gattopardo*. To what extent is one of these generations portrayed more sympathetically than the other?** [30]

Opposition between old guard and new; Salina represents end of an era, aristocracy; but in opposition there is an acceptance of the fact that ‘bisogna che tutto cambi’ – that survival necessitates recognition and adaptation to the new way of doing things, to the rise of the bourgeoisie; ‘unification’ between Tancredi and Angelica demonstrates this. All assertions to do with the degree of sympathy each generation is portrayed with must be substantiated carefully with reference to the text.

OR

- C “*Il Gattopardo* cannot be defined merely as a historical novel.” To what extent do you think this critic’s view is justified?** [30]

Yes: clear historical setting, backdrop of Risorgimento, 1860-1910; detail of Tancredi’s involvement with Garibaldi and his troops; bourgeois revolution; narration of a key moment in history

No: would be too reductive; strongly social and political in theme too (although arguably this inextricable from historical elements); biographical elements (Lampedusa’s own family, Salina also name of island off the coast of Sicily); more ‘novelistic’ aspects – theme of decay and destruction, mortality, continuity being cyclical in nature; history almost an imposition – Sicily has a powerful role as protagonist, unconcerned by man’s interests, harsh and unforgiving; climate and geography frequently referred to and give sense that the historical events will lead to little of any substance changing; no concrete historical event actually depicted closely in the novel, never takes main stage; cf Lampedusa himself - Non vorrei però che tu credessi che fosse un romanzo storico! Non si vedono né Garibaldi né altri: l’ambiente solo è del 1860.